THE RAKE'S PROGRESS BY IGOR STRAVINSKY

THE ROLE OF BABA THE TURK

By

WENDY LOUISE NIELSEN

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We accept this thesis as conforming
to the required standard

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UBC School of Music Presents

The UBC OPERA THEATRE in

IGOR STRAVINSKY’S 3 Act Opera

THE RAKE’S PROGRESS

in its

WEST COAST PREMIERE

Conducted and Directed by French Tickner
with the UBC Symphony and Opera Chorus

March 24, 25, 27 and 28—UBC Auditorium
8:00 pm Curtain
CAST

ANNE TRULOVE .............................................. Sharon Acton
TOM RAKEWELL .................................................. Joanne Hounsell
FATHER TRULOVE .............................................. Blaine Hendsbee
NICK SHADOW .................................................. David Shefsiek
BABA THE TURK .................................................. Paul Nash
MOTHER GOOSE ................................................ James Schiebler
SELEME .......................................................... Marilyn Gronsdal
KEEPER OF BEDLAM ............................................ Sean Balderstone

The action takes place in Eighteenth Century England

- SCENES -


Act II. Scene 1.  Morning room of Tom's house, London.
Scene 3.  Morning room of Tom's house, some weeks later.

Act III.  Scene 1.  Morning room of Tom's house.  Spring, Afternoon.
Scene 2.  A ruined churchyard.  A starless night.
Scene 3.  Bedlam (Bethlehem Mental Hospital), London.

Intermission between acts I & II, II & III.

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Whores and Roaring Boys, Servants, Citizens of London and Madmen are drawn from
THE OPERA CHORUS
Sharon Acton, Chorus Master

Sean Balderstone  Louise Leroux
Sue Banning  Debbie McNeilly
Colin de Bourcier  Hélène Prévost
Maggy Brockington  Marnie Setka
Peter Farquharson  Jill Sparrow
Paul Fester  Stan Thomson
Andrew Hillhouse  Ellen Vesterdal
Magdalena Kassis  Melanie Whyte
Dorothea Lakowski  Etoin Schrdlu

*indicates performances March 25 and 28
## SUPERNUMERARIES

- Brian Day
- Glen Kerr
- Al Sirk
- Steve Wellenbrink

## UBC ORCHESTRA

### VIOLINS I
- Cameron Wilson, concert master
- Toni Marr
- Sandra Fiddes
- Amy Levinson
- Anita Molaro
- Mary Harris
- Cheryl Shizgal

### VIOLINS II
- Terry Doerkson, principal
- Tom Larson
- Rafael Scholermann
- Audra Ayaltin
- Laurie Townsend
- David Glavina
- E-Sinn Soong

### VIOLAS
- Chris Sandvoss, principal
- Lisa Moody
- Karen Opgenorth
- Chris Foley
- Alice Waterman

### CELLOS
- Mary Stein, principal
- Sherrill Pauls
- Aurelie Tu
- Leah Wyber
- Brian Mix
- Lee-Ann Pinder

### FLUTES
- Marlis MacAulay, principal
- Solban Johnson

### OBOES
- Carrie Riches, principal
- Sandy Thacker (+ Eng. hrn)

### CLARINETS
- Ray Horst, principal
- Lynn Price

### BASSOONS
- Linda Kaastra, principal
- Isaac Bull (Dbl. Bsn.)

### TRUMPETS
- David Shaw, principal
- Gareth Jones

### HORNS
- Carla Hallett, principal
- Tai-Ning Chang

### PERCUSSION
- Alan Hetherington

### HARPSICHORD
- Richard Epp
- Ruth Enns

### VIOLAS
- Chris Sandvoss, principal
- Lisa Moody
- Karen Opgenorth
- Chris Foley
- Alice Waterman
PRODUCTION STAFF

Director ........................................ French Tickner
Assoc. Music Director .......................... Richard Epp
Repetiteur ....................................... Ruth Enns
Technical Director ............................. James Schiebler
Scenic Design ................................. William Rasmussen
Lighting ......................................... James Schiebler
                      Wendy Nielsen
Costumes ........................................ Wiluya
Stage Manager ......................... Sara Jane Biles.
Scenic Artists ................................. Siobhan Ryan
                      Lisa Freedman
Bread Machine ................................. Sherry Milne
Make-up ................................. Cynthia Johnston
Wigs ........................................ Terry Kuzyk
Hair Stylist ................................. Elke Englicht
Construction Assistants ................. Sean Balderstone
                      Bill Biles
                      Spencer Hutchins
Costume Assistants ..................... Louise Leroux
                      Debbie McNeilly
                      Dorothea Lakowski
Properties Assistants  .................. Sharon Acton
                      Joanne Hounsell
                      Helene Prevost
                      Marnie Setka
Publicity ................................. Marilyn Gronsdal
                      Wendy Nielsen

The UBC Opera Theatre gratefully acknowledges the assistance of the Frederick Wood Theatre, The Playhouse Theatre Company, and Raymonds Hair Salon One.
The Rake's Progress

SYNOPSIS

ACT I

Scene 1: The garden of Trulove's country home. After a short fanfare prelude, we find Tom Rakewell wooing Anne in one corner of the garden while her father, in another, voices his fears that his prospective son-in-law may not make a very steady provider. With Anne gone into the house, Trulove angrily departing, tells him that though he is willing for Anne to marry a poor man, he will not tolerate a lazy one. Tom then has an aria vigorously announcing that he intends to rely on the prowess of good luck. At the end, however, he wishes that he had some present money. At once the Mephistophelean character of Nick Shadow, in the guise of a servant, appears at the gate and asks for Tom Rakewell. Trulove and Anne are summoned, and Nick announces that a forgotten uncle has left Tom a fortune. In the quartet that follows, only Trulove is enthusiastic. He fears that an unearned fortune may inspire idleness. It is necessary, says Nick, that Tom should go to London to settle the business, and he offers himself as a servant, wages to be settled in a year and a day. (The Mephistophelean character of Nick now becomes completely clear to all readers of FOOT.) And as Tom goes out the gate, Nick turns to the audience and announces, "The progress of a rake begins!"

Scene 2: The brothel of Mother Goose in London. A vigorous chorus in praise of their respective activities is sung by whores and roaring boys (roaring boys being upper-class roisterers, also known as "Mohocks" in eighteenth-century London). Nick introduces Tom to this company and gets him to recite a sort of litany of evil he has already been taught. He stumbles, however, when it comes to the "words of love to Anne." Mother Goose, however, will have none of this, and she leads the young man off to her own room. The scene ends gaily when Baba removes her veil and shows her beard.

Scene 3: The garden of Trulove's country home. Anne has not heard a word from Tom and misses him badly. She sings a formal recitative and aria about it; her father calls from the house; and Anne, deciding her lover needs her more than her father does, decides to go to London and tells us so in a brilliant cavatina—that is, a sort of second and more brilliant aria that in old-fashioned Italian opera was often attached to the first aria after some sort of interruption leading to a decision or a change of mind.

ACT II

Scene 1: Tom's quarters in London. At breakfast by himself Tom bemoans the fact that he is not living in London and that he does not even dare think about the girl he has left. At the words "I wish I were happy," Nick Shadow appears and shows him a broadside of a circus starring Baba the Turk, a bearded lady. In a sinister aria, Nick teaches Tom to forget crippling things like a conscience and ordinary appetites. What a wonderful idea it would be for Tom to marry Baba! Tom looks at the broadside again, laughs, and agrees that with Nick's help he will marry the creature.

Scene 2: Outside Tom's London house. Anne, who has come to London to persuade Tom to come back to the country, sings an aria about it, but observes servants beginning to carry all sorts of packages into the house. A sedan chair is drawn in, and from it steps Tom. He begs Anne to go home again, for he is not worthy of her. As if to corroborate that judgment, a veiled head is stuck out of the sedan chair to ask what is holding everything up. Tom has to inform Anne that this is his bride being brought to her home—Baba the Turk. A trio develops as Anne and Tom sing of their regrets over what might have been and Baba expresses her extreme impatience. Finally Anne leaves, Tom helps Baba from the chair, and a congratulatory crowd that has gathered is delighted when Baba removes her veil and shows her beard.

Scene 3: A room in Tom's house. Again Tom is unhappy at breakfast as his hirsute bride jobbers away about all the peculiar odds and ends she has scattered around the once tidy quarters—stuffed birds, china, cheap jewelry from any and everywhere. When Tom remains not only uninterested but bored, she flies into a rage, smashes all the cheaper stuff, and starts what might be called a tantrum aria. In the middle of a line Tom stuffs his own wig into her mouth, covering her face, and utterly miserable, he goes to sleep.

Nick now comes in silently, carrying a peculiar contraption into which he puts a bit of broken china and a loaf of bread, turns the handle, and has the bread alone emerge. Tom awakes and tells Nick he has dreamed that he invented a machine which could turn stone to bread and be a boon to suffering mankind. Nick, of course, has the machine right there, and Tom makes it "work." Nick suggests that there is a fortune to be made—but hadn't Tom better tell his wife? "My wife!" says Tom. "I have no wife. I've buried her." Baba is still silent behind his wig.
ACT III

SCENE 1: A room in Tom's house. It is months later, and a crowd is present awaiting the auctioning off of everything in the room. Baba sits there with Tom's wig still covering her face, and Anne is desperately searching for Tom and getting help from no one. Now Sellem the auctioneer enters and begins to sell off everything to a silly waltz tune—an auk, a pike, a palm—and then, sinking almost to a whisper, he puts up "an unknown object... a cake? an organ? an apple tree!" As the bidding rises, he snatches the wig from the "object," which turns out to be Baba. She finishes the phrase that Tom had choked off and, dominating the whole amazed crowd, advises Anne to find and reform Tom and tells the rest that she is going back to the circus and they'll have to pay to see her the next time. Off stage Tom and Nick are heard singing, and in the grand finale Anne reiterates, "I go, I go, I go, I go to him." Baba orders Sellem to fetch her carriage.

SCENE 2: A graveyard. A few measures of weird music for only four string instruments set the supernatural tone of the scene. Nick Shadow tells Tom that he has now served him for a year and a day and demands payment—Tom's soul. Yet, always the sporting gentleman, the Devil offers to bet the stakes on a game of cards. As, off stage, Anne sings of the power of true love, Tom wins three times running. In a rage Nick strikes Tom insane, and then sinks into the grave he had intended for Tom. The lights go down, and when they come up again, Tom is sitting on the mound of the grave, completely out of his mind. He puts grass on his head, thinking it rose, and sings a ballad, calling himself "Adonis."

SCENE 3: Bedlam, the lunatic asylum. Incarcerated with other madmen, Tom still thinks he is Adonis and demands that the others prepare for his wedding to Venus. They jeer at him till the jailer brings in Anne. A touching love duet follows, and at its close, Anne leads the exhausted Tom to a straw pallet and sings him a tender lullaby. Trulove comes to take Anne away, and they both bid the sleeper a farewell.

Now Tom awakens, raves wildly about Venus, who has just left him, but he cannot persuade his fellows that Venus was there at all. Hopelessly he sinks back on his pallet and dies.

EPILOGUE

Before the curtain. The quintet of principals—Tom, Nick, Baba and the two Truloves—address the audience with the moral of the tale:

For idle hands and hearts and minds
The Devil finds a work to do.